

THE TOPICS OF THE STAGE AS VIEWED IN WASHINGTON

The Old Stock 'Fake'

The Great Performances of the "Palmy Days" Are a Delusion, and Honest Actors Say So.

When the memory of other days vaults lightly into the theatrical saddle and shouts out loud in vigorous laudation of the "palmy days," it usually lights on the old stock company as the especial object of its eulogies.

Listen to the circulator of reminiscences babble away in effervescent delight over the joys of theatrical childhood, and you will be thoroughly convinced that never was there acting such as was seen in those days, never were there plays to compare with those of the old time, never were there productions equal to those made overnight by the unmercenary managers of the theater of the day before yesterday.

Where He Will Crawl.

Perhaps he has stated that last a trifle too strong, for pin him down to details regarding the days of candles and kerosene for stage lighting, even demand persistently how they made sunrises and sunsets with a single candlelight jet, for nothing but that which the production was not quite up to the modern standard. But then, he will cry in triumph, the acting was so very fine that no one ever thought of taking any account of such mere externals as the stage settings. And as a sort of emphasis of his right to judge, he will register a kick because the scenery of a company just ending a long season on the road is shop worn, and the trousers of the actors bag at the knees, and the gowns of actresses have creases down the front where the dresser never intended that creases should be.

A Secret!

But bring your ear close and let me whisper a secret into its shell-like depths. It's all tommyrot, this stuff and nonsense about the old stock companies. It's all tommyrot, this talk about their great acting, their great plays and their great productions. It's all tommyrot, this talk about their value as a training school for actors. But, you say, look at the great players who have come out of them! Yes, look at them. Who are they? How many of them are great stars? We'll give you the rest of the week to pick a round dozen, and then we'll tell you that every one of them is an example of the survivors of the fittest, for nothing but the fittest could survive the sloppy methods, the slipshod performances, and the habitual "faking" that characterized the stock company performances of the old days.

The Old Actor's Testimony.

You don't believe a word of it? Pray, then, who should know the truth, you who only remember stock company performances as a childhood drama doubly idealized by the gliding of time, you who perhaps never saw an old stock company performance, but have read about them and listened to others tell about them—you who really know nothing about it, or the old actor, caught when he is in an honest mood, and compelled to disgorge the truth?

Get the honest old actor to talking under these circumstances and he will untangle the truth that will astonish you. He will tell you how Booth used to act "Hamlet" with a strange company without a rehearsal; how Forrest swore at the players on the stage right in the midst of a performance; how countless other things were done as a matter of course which would not be tolerated today on the stage of the cheapest theater in the land.

Where the Old Company Was Strong.

The single strong point of the old stock company was its setting of the old comedies, the standard plays of the time, the stop-gaps which were always put between the visits of the traveling stars. These, the old actors knew backward and forward and all the way around. They played the same parts in their year in and year out. They were familiar with the traditional business down to the minutest detail. As a result they gave performances which the modern revivals of the same pieces cannot duplicate.

But, mark this, in playing these old comedies, the old-timers were working according to modern methods. They did not rehearse three and four weeks in preparation, to be sure, nor did they play one drama continuously for a whole season; but they did make revivals of the same plays at frequent intervals many times in the season, and many seasons in succession. Consequently, in the act they played the same parts just as much as the modern actor plays one part.

Generalizations.

Write this down as fact, and we won't except dear old William Shakespeare himself from the generalization, either. The art of play writing is further developed today than it ever has been in human history, and the art of presenting plays in the theater, including as the principal part of presentation the art of acting, plays a far more advanced than it ever has been in history.

If we had the time, we could prove the statement, but inasmuch as we started in to say something about Edwin Arden's summer stock company at the Columbia Theater, we shall get through talking before we commence, if we don't wait out.

We heard some folks grumble because this company did not give what they thought was a first-class performance on the opening night. They were inclined to believe that the actors were all sorts of "dubs," and that things generally were of the high road to the demitisse box-rows.

Don't Blame Actors for Play.

Well, as a matter of fact, it wasn't a first-class performance on Monday night, but then no one was paying a first-class price for it. Moreover, it wasn't a first-class play, and it is a little tough, so it seems to us, to blame the actors for the dramatist's blunders, notwithstanding that when the tables are turned, it is ordinarily the actor who is praised for the dramatist's merits.

A theatrical company is like a piece of machinery. It always runs better after it has been in operation a little while. It takes time for the people on the stage to get used to each other, to get the "feel" of their fellow players' ways of doing things, to know where to bear down and where to let up in order to get the best effect.

It Means Hard Work.

Moreover, under the best of conditions it is no small feat to put on a play a week, and especially is this difficult

when the play is such an essentially artificial product as "Captain Letterblair." A thoroughly dramatic and consequently convincing play will lift itself and lift the players with it; but "Captain Letterblair" is a dead weight. The actor has to get his shoulder under it and boost with all his might. It is asking a good deal to get up in a week's rehearsal in addition to performances every day the muscle to accomplish the feat.

We confidently expect before the engagement is over that Mr. Arden's company will give a good account of itself, and in the meantime we can rest assured that even if it does not, it is far better in every way than even the best of the old-time stock companies the wonderful performances of which one reads about in the musty volumes of theatrical lore.

Local Events

Outdoor Performances of Shakespeare Week's Feature.

The leading event of the week theatrical, will be the outdoor performances on Monday and Tuesday afternoon and evening, of Shakespeare's comedies, "As You Like It" and "Twelfth Night," by Ben Greet's English Company. This organization has already been seen here in "Everyman," at which time the acting of Edith Wynne Mathison in the leading part was enthusiastically commended. Interest in her work as Rosalind and Viola will, therefore, be widespread.

The company has already given a number of outdoor performances throughout the country, usually in connection with some educational institution. Last June, for example, "As You Like It" was played on the Harvard campus in Cambridge, Mass., under the auspices of the department of dramatic literature of the University. "Twelfth Night" was presented in New York and Boston last winter. Great praise for the plays according to the "Elizabethan manner," as he terms it. That is to say, he gives them throughout without change of scenery or division into acts. "Twelfth Night" will be presented with only minor changes and omissions. Only the forest scenes of "As You Like It" will be acted.

Mr. Greet himself will be seen as Jacques in "As You Like It," and as Malvolio in "Twelfth Night." Both impersonations have been highly commended for their unique view of the character and carefully studied conception.

Richard Mansfield's old success, "Prince Karl," will be put on at the Columbia Theater, with Edwin Arden in the title part and Mabel Roebuck as leading woman. Another Allice Nielsen, in the role of the fortune teller, will be sung at the Lafayette Theater, where the play is being given. Miss Adams, who was so generously commended last week for her excellent voice.

Chase's offers a vaudeville bill of rather more than usual promise. It is headed by the Metropolitan Grand Opera Quartette, composed of well-known vocalists, who announce a repertoire of excellent range and attractively popular character.

The sensational melodrama, "The Worst Woman in London," will come to the Academy. It has been successful elsewhere, and is known as "The Policy Players" will be at the Empire, and the "Thoroughbred" Burlesquers are announced at the Lyceum.

Two special performances will be given at the National Theater in the course of the week. On Tuesday evening the students of Robert H. Engle's Columbia School of Acting will be seen in "Love in Harness" and "The Arabian Nights." Saturday night a number of the prominent amateurs of the city will give a performance of "Our Boys" for charity.

Shakespeare in the Open Air.

Lovers of Shakespeare will be interested in the performance to be given by Charles Frohman's English company, under the direction of Ben Greet, the same company which was seen here in "Everyman." The plays given will be "As You Like It" and "Twelfth Night," and will be produced in the open air in the Old Observatory Grounds. Twenty-third and E Streets, for four performances, commencing tomorrow afternoon at 3:30.

Edith Wynne Mathison will be the Rosalind and Viola on this occasion, and Ben Greet the Jacques and Malvolio. The rest of the cast will be the same as at the Knickerbocker and at Daly's Theater, New York. The Elizabethan costumes will be used, and all of the properties essential to a theatrical stage, but the stage itself will be a plot of raised ground surrounded by foliage.

Mr. Greet has had fifteen years' experience in giving Shakespearean plays in the open air, and he is a master in the art of pitching a stage, grouping his actors, and arranging his costumes, and the special feature of the performance will be the choral singing of Woodland Glee and Shakespearean ballads by members of the company. These musical numbers will serve to mark slight pauses between the scenes and act of the play. Most of them are traditional and date back as far as the sixteenth and seventeenth centuries. One of them, "Oh, Mistress Mine," has been especially set to music by Oscar Weil, of San Francisco.

The scenes of "As You Like It" commence at the second act, after Rosalind has fled from the court of her Uncle Frederick. The action opens where the lovers meet in the Forest of Arden.

Very few scenes of "Twelfth Night" are omitted, but several transpositions are made, chiefly in the Orsino scenes, which are blended together instead of being given in the order of the text. The grounds can be reached by the Pennsylvania Avenue cars, which run on G Street, within one square of the Observatory gate. In event of rain the afternoon performance will be given at the Columbia Theater the same day being postponed till Wednesday.

Columbia—"Prince Karl"

The Edwin Arden Company, at the Columbia, after a successful week with "Captain Letterblair," for its second week will produce "Prince Karl," by J. C. Gunter. The cast follows: Karl von Arnheim, Mr. Arden; Spartan Spoke, Mr. Lewers; Markey Davis, Mr. Herbert; Howard Algernon Briggs, Mr. Duncan; J. Cool Dragon, Mr. Ellis; Gustavus, Mayor of Karlsruhe, Mr. Sheffield; Police Officer, Mr. Gordon; Mrs. Florence, Mrs. Loretta; the Countess, Mrs. Roebuck; Mrs. Dephne, Mrs. E. L. Lewis; Mrs. Butler, and Allice Euclid, Mrs. Miss Oliver.

The leading character in "Prince Karl" is a poor German prince, who, having become impoverished through the gambling habits of his ancestors, has en-



IDA GLENN.
With "The Worst Woman in London" at the Academy.

tered into the schemes of a Chicago bankrupt to marry an elderly widow, who is supposed to possess great wealth. Some time previous the prince had seen and fallen in love at first sight with a beautiful young woman, but of whom he had lost all trace, and knew nothing of her except her Christian name. She, too, had fallen in love with him not knowing his identity.

When the time for the wedding arrives, Karl, who had never been very enthusiastic over this scheme for obtaining money, loses his courage, and decides he would rather remain poor, than marry any but the woman he loves. In order to get rid of the widow he feigns insanity and is carried off to an asylum. He escapes from the guards, who suppose he has committed suicide by drowning. When he next appears it is in the guise of a beggar, and, enraging himself as comrade to the woman he loves, who he discovers to be the daughter-in-law of the one to whom he was betrothed. He is not recognized as the prince, and the young woman falls in love with him as the beggar. Many complications arise, but everything is straightened out happily in the end.

Lafayette—"The Singing Girl"

The second week of the Aborn Opera Season at the Lafayette Opera House will be devoted to Victor Herbert's family work, "The Fortune Teller." The book of the opera is by Harry B. Smith. The production is the same as by Allice Nielsen. The opera is in three acts, the first being placed in the courtyard of the conservatory connected with the Royal Opera House at Budapest, Hungary.

Berezowski says he has discovered in the garret of his chateau documents proving that one of the pupils is an heiress. His only clue is a bracelet, Irma, the hoyden of the school, has the bracelet. The count proposes marriage, but under duress, Irma accepts. As a matter of fact, she is in love with the captain of a Hussar regiment. The young captain enters with a troop of soldiers, searching for Irma's brother.

Irma and her brother are twins, and dressed in his uniform, she and Captain Ladislav run away. At this juncture a band of gypsies happen along, and with them is a young fortune teller who looks exactly like Irma. Her name is Musette, and she is the daughter of the captain of a Hussar regiment. The young captain enters with a troop of soldiers, searching for Irma's brother.

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Chase's—Vaudeville.

Chase's will present to interested and appreciative audiences this week a program of exceptional attractiveness and unusual balance, headed by the Metropolitan Grand Opera Quartette.

Of the notable novelties drawn from the legitimate drama, and the operatic field for vaudeville purposes in the past few seasons, the Metropolitan Grand Opera Quartette takes artistic rank. It was formed in response to the request of Mr. Chase and his associate managers by Director Conried, of the Metropolitan Opera Company, and its presentation here is by special arrangement and courtesy of the distinguished successor of Maurice Grau. It is composed of such eminent grand opera vocalists as Chevalier A. L. Guille, Virginia Norelli, Signor Armani, and Katherine Inez. As a grand opera tenor Chevalier Guille has few equals. Virginia Norelli is of first magnitude as a soprano. S. E. Hartman is an oratorio and concert baritone. Katherine Inez is a contralto of enviable achievement. Their selections will be from "Il Trovatore" and "Rigoletto," and the dramatic scenes are at the other extreme of entertainment. They are headline laugh-producers. Will M. Cressy, the prolific author, is responsible for their latest sketch, called "Ticks and Clicks;" Harry Linton and the Lawrence sisters will offer a pleasing "turn" punctuated by popular songs and dances. Billy Clifford, formerly of Clifford and Huxal, will be an undoubted magnet, as he is very pop-

ular at Chase's. Under the guise of the "Broadway Chapple," Mr. Clifford throws some interesting sidelights upon the types of human kind that promenade Broadway. Fred S. Stuber is the American banjoist. The La Vine-Cameron Trio is an aggregation of acrobatic comedians almost unequalled in vaudeville. Signor and Mike Zarnes are foreign artists who achieve marvelous feats upon the flying rings. The motion pictures are an entertaining series of films.

Academy—"Worst Woman in London."

Manager R. G. Craicer will present his London and New York success, "The Worst Woman in London," at the Academy this week. The play tells an interesting story, which reaches the hearts of all classes, regarding the machinations of a scheming woman, who wins her way into the affection of an old and very wealthy banker. This banker, James Milford, by name, has an only daughter, who loves Jack Pelton, honest, upright and ambitious. Frances Vere, the worst woman in London, plots to get Milford's fortune in the event of his death, which she arranges shall not be far distant. Her attempts to dispose of the daughter, first by separating her from her lover, then by accusing him of murder and her cold-blooded shooting of the old man, are the most sensational scenes depicted in many a day. The management has supplied a second production, containing in all fourteen spectacular scenes.

Empire—"The Policy Players."

Mme. Flower, popularly known as "The Bronze Melba," heads the list of entertainers at the Empire this week, with "The Policy Players." Mme. Flower was for several seasons a star feature with Isham's Orotomans, and has a soprano voice of rare sweetness. She has in her support a number of clever people, among whom are Black Carr, magician; Chauncey Vervallan, musical artist; Allie Brown, high wire specialist; the Lazzo Sisters, Sidney Wright, Charlie Wright, Elina Nixon, and a well trained chorus. A musical pictorial entitled "A Bogus Prince" is the vehicle which serves for the introduction of a vast amount of fun, music, dancing, and vaudeville specialties. On Friday evening a competitive cake walk is announced, with a gala buck and wing contest, open to all, finishing the week Saturday night.

Lyceum—"Thoroughbred Burlesquers."

Frank B. Carr's Thoroughbred Burlesquers will be at the Lyceum this week. The company is made up of the best talent of the kind, and Mr. Carr has spared no expense to make this the most attractive and complete burlesque troupe of the season. The production is a beautiful stage show, and of a bewitching variety, while the scenic features are gorgeous and the electrical transformations and ballets up to the standard. The music, of course, is high class, and the repertoire of songs and melodies that possess popularity, while the chorus is well trained and composed of young, shapely, and attractive women.

Dramatic Students at National.

Patronesses for the performance on Tuesday, May 17, at the National Theater, for the benefit of the Army Relief Society, by the Columbia dramatic students, are Lady Durand, Madame Aspiroz, Madame Calderon, Mrs. Alger, Mrs. Audenfeld, Mrs. Almsworth, Mrs. Lordman, Mrs. Bates, Mrs. Burr, Mrs. Burton, Mrs. Chaffee, Mrs. George B. Davis, Mrs. Dalzell, Mrs. Dodge, Mrs. Ernst, Mrs. Glover, Mrs. Greely, Mrs. Gillespie, Mrs. Humphrey, Mrs. Hall, Mrs. Stanley Matthews, Mrs. Miles, Mrs. Anson Mills, Mrs. John R. McLean, Mrs. John Moore, Mrs. Oliver, Mrs. Redfield Proctor, Mrs. Postlewaite, Mrs. Norelli, Mrs. Reynolds, Mrs. Rittman, Mrs. Spalding, Mrs. Sternburg, Mrs. Lyman Tiffany, Mrs. Taft, Mrs. Walsh, Mrs. Wetmore, Mrs. Weston, Mrs. Anson Mills.

The special musical program will be furnished by the United States Engineer Corps Band, and the decorations of flags and palms will be under the direction of Mrs. Humphrey, wife of the quartermaster general, and will be most elaborate.

The box holders are Secretary and Mrs. Taft, General and Mrs. Chaffee, General and Mrs. Miles, Mr. and Mrs. Walsh, Mr. and Mrs. Reynolds, General and Mrs. Weston, General and Mrs. Anson Mills.

Many of the seats have been bought

up by friends of the students of the dramatic school who will appear in the performance, and who are well known in Washington circles. One of the strongest and most interesting amateur performances ever given in Washington may be looked for, under Mr. Hickman's able direction. The bills will be "Love in Harness" and "The Arabian Nights."

"Our Boys" by Amateurs.

Local interest centers in the forthcoming presentation of "Our Boys," which will be given by Washington talent at the National Theater next Saturday evening.

The entertainment is to be a benefit performance in aid of St. Agnes' Industrial Home, an institution for the training and instruction of friendless girls. A home is maintained in Georgetown by the Order of the Epiphany, an Episcopal sisterhood, which has received the support of many interested Washington people.

In preparing the play for production on Saturday night many clever local amateurs have been provided with important parts. Among these are Miss Nordstrom, Miss Beale, Miss Carmody, Mr. Lay, Mr. Worthington, Mrs. Bradford, Mr. Finch, Mr. Finley, and Mr. Brown.

The list of patronesses includes Mrs. Gray, Mrs. McGowan, Miss Meyer, Mrs. Kibbe, Mrs. Gouveneur, Mrs. Andrews, Mrs. Gadsby, Mrs. Bradford, Mrs. McAbey, Mrs. Fairbanks, Mrs. Javin, and the Countess Esterhazy.

The comedy itself is a smart play of the sort popular a score of years ago. It is full of bright dialogue and amusing situations, and should prove an excellent vehicle for the display of the dramatic talent with which this city is so profusely supplied. Rehearsals have been under the direction of Robert Hickman, who says that the public performances will be of excellent artistic quality.

Coming Attractions.

Bills Announced at the Local Theaters

Next Week.

"A Gilded Fool," which was one of the most successful plays ever produced by Nat C. Goodwin, will be the attraction for the third week of the Edwin Arden company at the Columbia. It was such a success, in fact, that Mr. Goodwin has been presenting it the last season, and it has played to crowded houses wherever he has appeared. Of course, Mr. Arden is a great drawing card in himself, but Mr. Arden in a good play is infinitely preferable to Mr. Arden in a work of mediocre merit.

Chase's will next week attract attention with a program containing, for the first time in vaudeville, Henry E. Dixey, the noted actor, who, with most capable support, will present "Over a Wall," a play which has been running since it was first produced in New York and Chicago. The Stein-Eretto family, European gymnasts, will be another card. Lotta Gladston, the country girl, will be amusing. The Reed Brothers will be in the cast, and the comedy "The Diving Duo," Harry Radford and Miss Valentine will present their amusing burlesque on jugglery. Milt and Maud Wood will appear in a lively specialty. The New York newsboy quartet will offer some popular vocalists, and the motion pictures will be new.

The sensational melodrama, "Queen of the White Slaves," will be at the Academy next week. It is said to be one of the greatest melodramatic productions ever made. The play is in six acts and nineteen scenes, and the company numbers forty people.

The Opera Singers.

Something About Those to Be Seen at Chase's.

Theatergoers often wonder why the artists, whether vaudeville, legitimate, or operatic, hide their own identities under a nom de theater. The memory of men does not run back to the time when they were not the cup all over the world. It is not known that any writer upon stage topics has discovered and proved the origin of the custom.

In later days American singers going abroad to study have returned to this country with foreign names. Campbell, Campbell, who sought fame on his native shores as Pringini, and others familiar to well-informed theatergoers. Of the four members of the Metropolitan Grand Opera Quartette at Chase's this week—Chevalier A. L. Guille, Virginia Norelli, Catherine Inez, and E. Armani—the latter two are Americans appearing under foreign names. Chevalier Guille is a Frenchman with a broader operatic experience, perhaps, than most of the singers of today. Making his debut in Singers' Algeria at the age of twenty-one, the young artist attained immediate popularity, and for thirty years has sung successfully with some of the greatest artists of the world. On account of his short stature the Chevalier has found many roles impossible, but despite that fact he still has a repertoire of forty-five grand rôles.

Virginia Norelli, the soprano, is a Neapolitan by birth and made her debut in that city, at which time she was presented with the Grand Diplôme of the Royal Conservatory of Naples. Signora Norelli has also sung in almost every city in Europe and with many celebrated artists, including Caruso, San Marco, and Anselmi. Puccini, the composer of "La Bohème" and "La Tosca," paid Signora Norelli, who created the role, the compliment of saying that she was the greatest Musetta who had ever essayed that difficult part. Signora Norelli also created the role of Djalma, a few years ago, at the Grand Opera in Paris.

Catherine Inganoff is the real name of the contralto whose name appears on the bill as Catherine Inez. She is an American girl who studied abroad for several years and then, after a year of two of Italian opera, adopted the concert stage, singing in London, Paris, and other great European cities. Miss Inganoff sang for some time with the Castle Square Opera Company of New York city, and then turned to vaudeville.

The real name of the baritone on the gram as S. E. Armani is S. E. Hartman, and he is American. The possessor of a baritone voice of splendid caliber, well trained and artistically used, he has made a reputation in Europe second to none enjoyed by any American singer there. Though a comparatively young man, he has had several years of

operatic experience; singing in the grand opera houses of Berlin, Milan, Turin, and Vienna. He came back to this country with Mascagni.

William Herbert.

An Interesting Veteran With the Columbia Stock.

William Herbert, who plays leading old men with the Arden Company, has been in the support of many English and American stars. Born of Irish parentage he received his early education at Queen's College, Cork. His parents educated him for mercantile pursuits, but tiring of that and being quite a musician, he started in the theatrical life in the orchestra. He made his first appearance as an actor with the Theater Royal Company of Dublin, and then as a traveling stock company through the provinces of England. He came to this country with J. L. Toole. Lester Wallack engaged him. He then appeared in the support of Joseph Jefferson, W. J. Florence, the elder Sothorn, Dion Boucicault, the Chestnut Street Theater Company, Union Square Company, John Sleeper Clarke, Julia Arthur, Nat Goodwin, Henrietta Crossman, and many others.

"Do I remember Dion Boucicault?" said Mr. Herbert. "Well, rather, and I don't expect to look upon his like again as a stage director, or general manager, or actor, or manager, or anything else. True, he seldom acknowledged his indebtedness, but whoever they may have been they were also in his debt, for he invariably improved upon the originals. Like most clever men of his calling, he was, I think, the best, the most accurate, the most arbitrary in his directions at rehearsals, and woe betide the actor who dared to differ with him."

"What man dare, that dare I," and I remember at the rehearsal of one of his plays at dear old Wallack's I ran considerable risk of losing my wig by giving him as good as he sent. The place was not called perfect, so, as was customary in the old 'stock' days, I was trying to see how many of my lines I knew without the aid of the written part. I came to a very good speech, and I sputtered and spluttered a good bit over it, when suddenly Boucicault said to me:

"God bless my soul, Herbert! what are you trying to say? Here I put good lines into your mouth and then you don't speak them."

"I replied (not too meekly, I fear): 'You certainly do put good lines into people's mouths, as you say, but I'll wager you'll know me out of people's heads at rehearsal quicker than anybody I ever met.'"

"There was a suppressed titter at Bouc's expense, in which Lester Wallack, who was standing by, very audibly joined. I resumed reading the part and he let me alone for the rest of that rehearsal."

Miss Robson's Plans.

WM Go to London to Present "Merely Mary Ann."

Miss Eleanor Robson has ended her long engagement in Israel Zangwill's charming comedy, "Merely Mary Ann," at the Garrick Theater. She will appear with Kyrie Bellew in the balcony scene from "Romeo and Juliet" at a benefit in New York, Monday night. Then she will go into the country, probably to Hass Rock, near Gloucester, Mass., to rest until the end of July, when she will sail for Europe to begin rehearsals for the production of the Zangwill comedy to be made in London the first week in September.

Her stay in London, no matter how great her success may be, is limited to ten weeks because she must return to America in November to begin her regular tour in "Merely Mary Ann," in Chicago.

The last performance of the Zangwill play given at the Garrick was the 148th in New York, and the 208th since the piece was first presented last October, at Scranton, Pa. Her run of nineteen weeks was the longest made by any dramatic star in New York since the piece, except by Kyrie Bellew and William Gillette, each of whom remained twenty-one weeks.

Janauscek Happy.

She Is Pleased With Life in the Actors' Home.

Mme. Janauscek has finally entered the Actors' Home, in West New Brighton, L. I.

Some time ago Mme. Janauscek was compelled to sell her home at Saratoga, and instead of the large sum she expected from its sale, she realized only a few hundred dollars. For a long time she has been almost helpless from paralysis, and her friends have long urged that she spend her few remaining years in the comfort and privacy of the Actors' Home.

For some reason she had a great repugnance to enter the home, although at various times it was reported that she was about to do so. Last week the counsel of her friends prevailed, and she entered.

Accompanied by her old friend, N. S. Wood, his sister and her husband, and her maid, who has been her constant companion for several years, the aged actress was driven in a closed carriage from the Grand Central station to the home, where she was met by A. M. Palmer. She was so fatigued by her journey that she had to be carried in a chair to her room. After an hour's rest, dinner was served in her room, and she recovered sufficiently to go about the house and visit the superintendent, T. W. Ellison, who thirty-two years ago was a member of her company.

He said that as soon as Mme. Janauscek had seen a portion of the home all her repugnance to it vanished. To her maid, soon after she had gone to her room, which is in the southwestern corner of the house, on the first floor, overlooking the lake, she said that she knew that comfort was to be had she would have entered long before.

Bernhardt's Play.

Barely Succeeds Through the Actress' Success.

Bernhardt's new play, "Varenes," seems to have been barely saved by the work of the actress herself, whom all Paris adores with a devotion quite apart from our on and off way. The play was written for her by Lavigne and Lenotre. It recounts the flight of Louis XVI and Marie Antoinette to Varennes.

For some reason the authors have distorted the truth not a little, and in some

places, the critics agree, it has been needlessly sacrificed. This, they argue, was done for romantic reasons. The consensus of opinion is that there should have been more romance in the play or more history. Catinelle Mendes, a noted author and playwright, speaking of Bernhardt in the play, says:

"As yesterday, as tomorrow, as always, Mme. Bernhardt—smiling, impassioned, sorrowful, proud, humiliated, maternal, loving, coaxing and majestic, charming and epic—takes possession of the soul victoriously, and all other successes, those of the authors, painters, actors, actresses, scatter before her continued triumph."

To Play Melodrama.

The Academy to Have a Summer Stock.

It has been decided by the management of the Academy to install a stock company at that theater immediately after the close of the regular season early in June. The company has already been selected, and is said to be a strong organization, made up of actors who have had ample experience in that line of work, and who will soon establish themselves as stock favorites. All the melodramatic houses in Boston, Philadelphia, Chicago, and other larger cities have been very successful the past two summers, and as the Academy stock company will be a large organization, the enterprise will no doubt meet with equal favor in Washington. The opening play and part of names of the company will be announced in a few days. It is the intention of the management to establish an organization which will be on a par with, if not superior to, the melodramatic enterprises in other large cities.

Paris Astounded.

Play With a Moral Ending the Success of the Moment.

Marcel Prevost's new play, "La Plus Facile" ("The Feeblest") has jumped into favor at the Comedie Francaise. The end of the play is moral, and for that reason something of a novelty in a French drama. Perhaps it is this very novelty that has caught the popular fancy.

The hero is a man who has linked his life to a divorced woman. He has no faith in marriage vows, and, therefore, takes her through a wedding ceremony. His family lives according to the strictest conventions and his attachment for the divorced woman engenders bitterness. At last the hero meets with a serious accident, and while his life is hanging in the balance his relatives carry him off and try to terminate his unconventional alliance.

But, as must in all successful plays and books, love triumphs in the end. The husband of the divorced woman conveniently dies, and then a mutual friend crops up to reunite the twain. The hero's antagonistic views are suppressed. He and the heroine are properly married and "live happy ever after."

Weber and Fields.

Separation of This Heretofore Inseparable Team.

There is something almost saddening in the thought that the Weber and Fields partnership, which for so many years has been the supreme attraction of the playground world to be amused at the linguistic contortions and the absurd ratiocination of this incomparable pair. If Weber and Fields were not the pioneers in the field of Anglo-German dialogue, they did more than anybody else toward its elaboration and popularization.

Doubtless each of the old partners will continue in the old line of business, singly or with some new associate; but it will hardly be possible for either to draw as the two have drawn in double harness. And it is that question whether the public hasn't had something too much of the Dutch comedian, or rather of this particular variety of him.

Sam Bernard is distinctly superior in an artistic way either to Weber and Fields or to the Rogers brothers; but one soon tires of the same sort of punning, and is not inclined to grieve if he be denied to one for many months or many years.

Even Louis Mann, a genuine artist and, therefore, beyond comparison superior to Weber and Fields or to Sam Bernard, is best appreciated in small doses and few and far between. The main objection which applies to all kinds of character-work makes emphatically against Dutch comedy work. It is zealous as a feature of an entertainment; but when it becomes practically the whole show it palliates the appetite and gives one that tired feeling which veteran theatergoers know so well.

The Rogers brothers are mainly to blame for bringing this sort of "